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SONGS
OF THE
CHILD-WORLD

No 2



Words by
ALICE C. D. RILEY,
MUSIC by
JESSIE L. GAYNOR.



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Preface.

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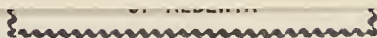
simple expression in any art form almost impossible.

We have given much attention to motion songs, realizing that action, properly directed in play, is the basis of education.

We have earnestly endeavored to make these songs true not only to the lines and color of each picture presented but also to its underlying and characteristic rhythm, hoping thus to lead the child to a comprehension of the unity of nature.

JESSIE L. GAYNOR.

ALICE C. D. RILEY.



Educ.

Preface.

The gratifying reception accorded by the public to the "Songs of the Child World" No. 1, and the many assurances which we have received from every quarter of their unique adaptation to the needs of both teacher and child, have led us to offer to the public this second volume.

Our experience and observation lead us to believe that songs dealing with the various phases of nature are not only most attractive to the child but also most stimulating to his imagination and we have therefore endeavored to make the nature side of the present work very broad in its scope.

The fact remains, however, that a large proportion of Kindergarten pupils are city children to whom a wide acquaintance with nature is impossible; and as the child's education must unfold from his environment, we have endeavored to supply songs which deal with the interrelationships of civilized society both in the home and the outside world. It must, however, be considered that there are many experiences in the life of a great city which are so involved or so forced away from the conditions of nature as to make their simple expression in any art form almost impossible.

We have given much attention to motion songs, realizing that action, properly directed in play, is the basis of education.

We have earnestly endeavored to make these songs true not only to the lines and color of each picture presented but also to its underlying and characteristic rhythm, hoping thus to lead the child to a comprehension of the unity of nature.

JESSIE L. GAYNOR.

ALICE C. D. RILEY.

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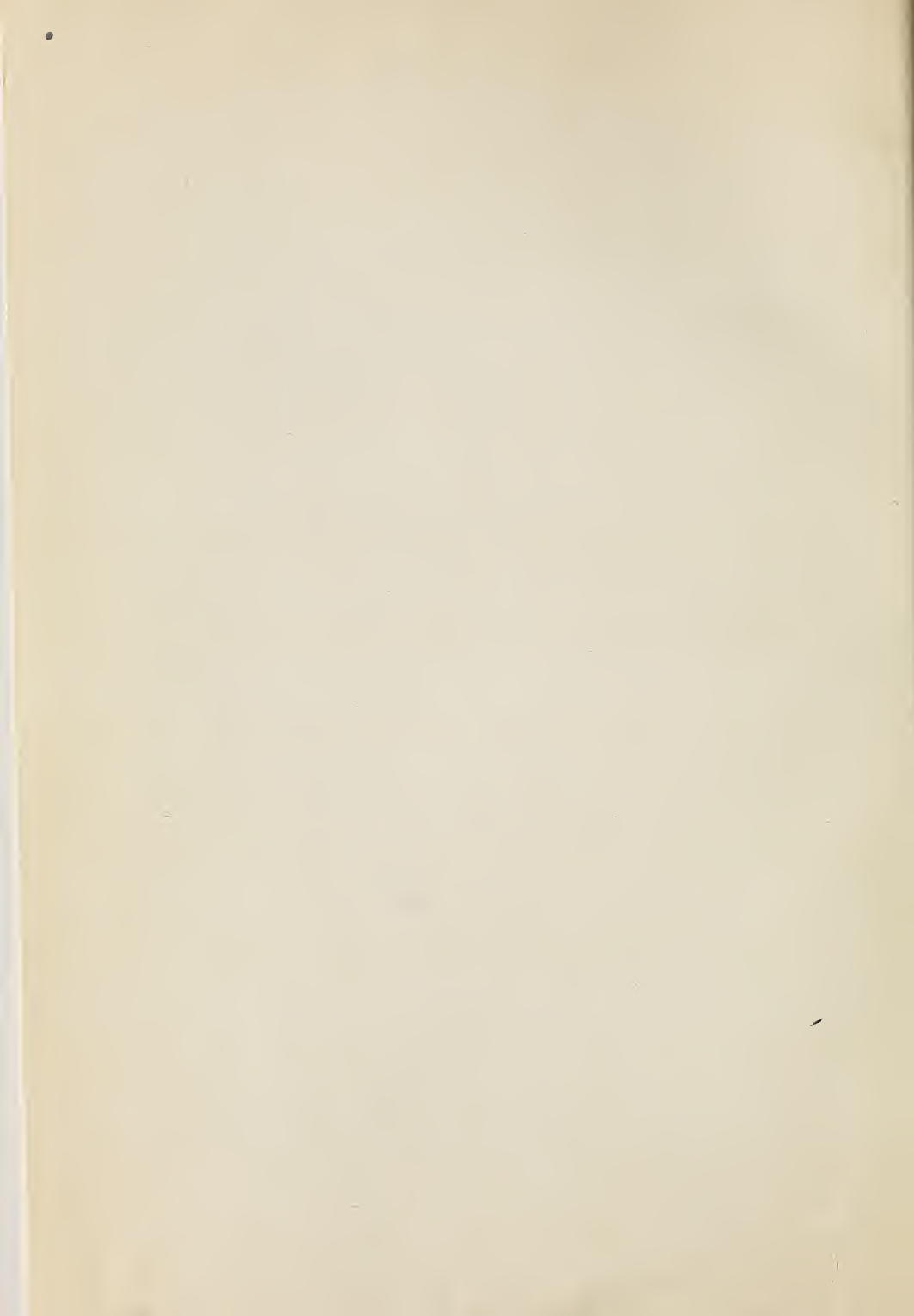
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SONGS OF THE CHILD WORLD.

NO 2.

Nature Songs.

1. Moon Phases.

ALICE C. D. RILEY.

JESSIE L. GAYNOR.

Brightly.

1. The full moon's face is big and round, And he
2. The wan - ing moon is thin and wan, For a
3. But the moon that the chil - dren love the best, Is the

smiles the live - long night, And he looks - ver - y gay as he
wea - ry moon is he, And he lies on the rim of the
ba - by moon so new, That he looks like a wee, lit - tle

sails a - long, In a sil - ver - y sea of light.
e - v'ning sky, Just as sleep - y as he can be.
slit in the sky With the sun - light shin - ing through.

Good

2. Good Morning!

Brightly.

Good morn-ing! Good morn-ing! We bid you good morn-ing! We wak-ened so

mf

This system contains the first line of the song. It features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are 'Good morn-ing! Good morn-ing! We bid you good morn-ing! We wak-ened so'. The piano part includes a dynamic marking of *mf* (mezzo-forte).

ear - ly to wel - come the sun. With smiles we will greet you, With hap-pi - ness

This system contains the second line of the song. It continues the vocal melody and piano accompaniment. The lyrics are 'ear - ly to wel - come the sun. With smiles we will greet you, With hap-pi - ness'.

meet you, All glad that an - oth - er long day has be - gun. Good morn-ing! Good

p

This system contains the third line of the song. It continues the vocal melody and piano accompaniment. The lyrics are 'meet you, All glad that an - oth - er long day has be - gun. Good morn-ing! Good'. The piano part includes a dynamic marking of *p* (piano).

morn-ing! Good morning! Good morning! Good morn-ing dear friends to you. —

This system contains the final line of the song. It concludes the vocal melody and piano accompaniment. The lyrics are 'morn-ing! Good morning! Good morning! Good morn-ing dear friends to you. —'. The system ends with a double bar line.

3. Evening.

Quietly.

Far o-ver the west - ern hills, Cloud birds

p legato.

This system contains the first line of the song. The vocal melody is in treble clef with a key signature of two sharps (D major) and a 6/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics 'Far o-ver the west - ern hills, Cloud birds' are written below the vocal line. The piano part begins with a dynamic marking of *p legato.*

pass, — All pur-ple their sha - dows lie On the

This system contains the second line of the song. The vocal melody continues with the lyrics 'pass, — All pur-ple their sha - dows lie On the'. The piano accompaniment continues with a similar rhythmic pattern.

grass. — Now home-ward the plow - man goes, While the

This system contains the third line of the song. The vocal melody continues with the lyrics 'grass. — Now home-ward the plow - man goes, While the'. The piano accompaniment continues.

light Pales slow-ly be - hind the hills, Fades from sight.

This system contains the final line of the song. The vocal melody concludes with the lyrics 'light Pales slow-ly be - hind the hills, Fades from sight.' The piano accompaniment concludes with a final chord.

4. Autumn.

Good

Breezily.

Heigh - ho! heigh - ho! how the winds blow!

f

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. It features eighth notes and quarter notes with accents. The piano accompaniment is on a grand staff (treble and bass clefs) with the same key signature and time signature. It includes a forte (*f*) dynamic marking and features a mix of eighth and quarter notes.

Come with the leaves for a frolic; — Heigh - ho! heigh - ho!

pp *f*

This system contains the next two staves of music. The vocal line continues with eighth and quarter notes. The piano accompaniment includes piano (*pp*) and forte (*f*) dynamic markings. The system concludes with a repeat sign.

how the winds blow! O - ver the hills let us

This system contains the final two staves of music on this page. The vocal line continues with eighth and quarter notes. The piano accompaniment features a mix of eighth and quarter notes, ending with a repeat sign.

rol - lick — Red is the su - mach and bronze is the oak,

pp *mf*

This system contains the first line of the musical score. It features a vocal melody in G major (one sharp) and a piano accompaniment. The vocal line begins with a dotted quarter note 'rol', followed by a quarter rest, then a dotted half note 'lick'. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody with a dotted quarter note, a quarter note, and a half note. The bass staff has a simple harmonic accompaniment. Dynamic markings 'pp' (pianissimo) and 'mf' (mezzo-forte) are present.

Un - der the leaves hide the wee Brown-ie folk. Heigh - ho! heigh - ho!

f

This system contains the second line of the musical score. The vocal line continues with a dotted quarter note 'Un', followed by a quarter note 'der', a dotted half note 'the', a quarter note 'leaves', a dotted half note 'hide', a quarter note 'the', a dotted half note 'wee', a quarter note 'Brown-ie', and a dotted half note 'folk'. The piano accompaniment continues with a similar harmonic structure. A dynamic marking 'f' (forte) is present.

how the winds blow! Heigh - ho! heigh - ho! heigh - ho!

This system contains the third line of the musical score. The vocal line concludes with a dotted quarter note 'how', a quarter note 'the', a dotted half note 'winds', a quarter note 'blow!', followed by a dotted half note 'Heigh', a quarter note 'ho!', a dotted half note 'heigh', a quarter note 'ho!', and a dotted half note 'heigh', followed by a quarter note 'ho!'. The piano accompaniment concludes with a similar harmonic structure.

5. Mr. Wind and Madam Rain.

Lustily.

1. Mr. — Wind came roar - ing o - ver the hill, Oh -
 2. Then down came gen - tle Mad - am Rain, A -

mf *with vigor.*

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part begins with a mezzo-forte (*mf*) dynamic and includes the instruction *with vigor.*

ho - ho - ho - ho! laughed he, — And he bent and twist - ed the
 pit - a - pat - pat, sang she, — And she soothed the trem - bling

This system contains the second two staves of music. The vocal line continues with the lyrics. The piano accompaniment features a more active melody in the right hand and a steady bass line in the left hand.

shak - ing trees, And he whirl'd the big wind - mill; — And he
 flow'rs to sleep, And si - lenc'd the rus - tling grain — And

This system contains the final two staves of music. The vocal line concludes with the lyrics. The piano accompaniment provides a harmonic foundation for the final phrases.

6. Coasting.

Joyfully.

Oh, what fun, what jol - ly fun! In the win - ter weath - er,

The first system of the musical score for '6. Coasting.' It features a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature change from one sharp to no sharps or flats. The piano accompaniment starts with a grand staff (treble and bass clefs) and a dynamic marking of *mf* (mezzo-forte). The lyrics are 'Oh, what fun, what jol - ly fun! In the win - ter weath - er,'.

With our sleds to climb the hill, Trudg-ing up to - geth - er;

The second system of the musical score. The vocal line continues with the lyrics 'With our sleds to climb the hill, Trudg-ing up to - geth - er;'. The piano accompaniment features a more active bass line with eighth notes and chords. The lyrics are 'With our sleds to climb the hill, Trudg-ing up to - geth - er;'.

Then a shove, a lit - tle run, And slid - ing down you go, With

The third system of the musical score. The vocal line continues with the lyrics 'Then a shove, a lit - tle run, And slid - ing down you go, With'. The piano accompaniment includes a melodic line in the right hand and a supporting bass line. The lyrics are 'Then a shove, a lit - tle run, And slid - ing down you go, With'.

lit - tle shrieks of laugh - ter, To the plain be - low.

The fourth and final system of the musical score. The vocal line concludes with the lyrics 'lit - tle shrieks of laugh - ter, To the plain be - low.'. The piano accompaniment provides a final harmonic support for the vocal line. The lyrics are 'lit - tle shrieks of laugh - ter, To the plain be - low.'.



chas'd a - far — the fly - ing leaves, O - ho - ho - ho - ho! laugh'd
 dim-pled the face of the lake so deep, A - pit - a - pat - pat! sang

he. ————— O - lo - ho - ho! I'm the bold North Wind, I —
 she. ————— A - pit - pat - pat! I'm the gen - tle Rain and I

love to blus - ter and blow, — And I shake the hills with my
 love the flow - ers, sang she, — And the bab - bling brook and the

-might - y laugh, O - ho - ho - ho - ho! O - ho! ———
 fresh green grass, A - pit - a - pat - pat! sang she. ———



7. The Snowman.

With motion.

The snow-man stands out on the lawn, And his two coal black

eyes Have in them such a fuh - ny look Of won - der and sur -

prise. The old black hat up - on his head, Makes him look quite young and

gay, But when the sunshine comes a - gain, I fear he'll melt a - way.

8. Skating.

Lively.

Oh, hur - ry quick, the ice is thick, Get read - y in a

staccato.

The first system of the musical score for '8. Skating.' It features a vocal melody in G major, 2/4 time, with lyrics 'Oh, hur - ry quick, the ice is thick, Get read - y in a'. The piano accompaniment is in the same key and time, marked 'staccato.' and consists of a simple rhythmic pattern in the right hand and a more active bass line in the left hand.

trice; We'll tramp - ing go a - cross the snow, To skate up - on th :

The second system of the musical score. The vocal melody continues with the lyrics 'trice; We'll tramp - ing go a - cross the snow, To skate up - on th :'. The piano accompaniment continues with the same staccato style, featuring a consistent bass line and a rhythmic right hand.

ice. And all our mates on shin - ing skates, Skim quick - ly to and

The third system of the musical score. The vocal melody concludes with the lyrics 'ice. And all our mates on shin - ing skates, Skim quick - ly to and'. The piano accompaniment continues with the same staccato style, ending with a final chord in the right hand and a sustained bass note in the left hand.

fro, Oh, hur - ry quick the ice is thick, And we must skat - ing go.

One, two, skat - ing we go, One,

two, shout - ing O - ho, And hur - rah for the ice, And hur -

rah for the snow, And hur - rah for the ice, O - ho!

9. The Weather Vane.

Breezily.

The first system of the musical score for 'The Weather Vane'. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The vocal line begins with the lyrics 'I'm a wea-ther vane-O, And I live O-ho! On the'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes various musical notations such as slurs, accents, and ties.

I'm a wea-ther vane-O, And I live O-ho! On the

The second system of the musical score. The vocal line continues with the lyrics 'top of a stee-ple high, And I'm point-ing so where the'. The piano accompaniment continues with similar musical notations, including slurs and accents.

top of a stee-ple high, And I'm point-ing so where the

The third system of the musical score. The vocal line concludes with the lyrics 'breez-es blow, As a-round and a-round I fly. So'. The piano accompaniment continues with slurs and accents.

breez-es blow, As a-round and a-round I fly. So

light - ly I whirl, And I twist and I twirl, And when

p

This system contains the first line of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature is D major (two sharps). The vocal line begins with a dotted quarter note, followed by eighth and sixteenth notes. The piano accompaniment starts with a half note in the right hand and a quarter note in the left hand. A piano dynamic marking (*p*) is placed below the first measure of the piano part.

ev - er you wish to see Wheth - er East or West Blow the

This system contains the second line of the musical score. The vocal line continues with eighth and sixteenth notes. The piano accompaniment features a more active right hand with eighth and sixteenth notes, while the left hand remains mostly quarter notes. The key signature remains D major.

breez - es best, You can al - ways de - pend on me. ———

This system contains the third line of the musical score, concluding the phrase. The vocal line ends with a half note followed by a quarter rest. The piano accompaniment also concludes with a half note in the right hand and a quarter note in the left hand. The key signature remains D major.

10. World Wonders.

1. Look up! Look up and tell to me What won-ders o-ver -
 2. Look 'round! Look 'round and tell to me What won-ders 'round a -
 3. Look down! Look down and tell to me What won-ders 'neath the

p

head you see, An arch of blue, white clouds a-float, The big and blaz-ing
 bout you see, A car-pet green, great no-ble trees With leaves a sway-ing
 sod you see, The soft, warm earth, the sleep-ing seeds Wrapped in their cov-ers

sun, And aft-er dark the shin-ing stars That step out one by one.
 mass, And flow-ers sprink-led ev-'ry-where Like stars a-mong the grass.
 brown, And all the hun-gry root-lets that Go push-ing, push-ing down.

Flowers.

11. Buttercups.

Good

Simply and tenderly.

Oh, you but - ter - cups, yel - low but - ter - cups Shin - ing

p

This system contains the first line of the song. It features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are 'Oh, you but - ter - cups, yel - low but - ter - cups Shin - ing'. A piano dynamic marking 'p' is placed below the piano part.

down - there in the grass, Do you each one hold shin - ing

This system contains the second line of the song. It continues the vocal melody and piano accompaniment. The lyrics are 'down - there in the grass, Do you each one hold shin - ing'.

drops of dew For the fair - y folk who pass?

This system contains the third line of the song. It concludes the vocal melody and piano accompaniment. The lyrics are 'drops of dew For the fair - y folk who pass?'.

12. Cat-tails.

Con moto.

Oh, we wear brown vel-vet jack-ets in the Fall, ——— And we

mf

This system contains the first line of the song. The vocal melody is in G-flat major (three flats) and 2/4 time. The piano accompaniment is in the same key and time, starting with a mezzo-forte (*mf*) dynamic. The lyrics are: "Oh, we wear brown vel-vet jack-ets in the Fall, ——— And we".

grow up so slen-der straight and tall, ——— For we're cat - tails - O In the

This system contains the second line of the song. The vocal melody continues with the lyrics: "grow up so slen-der straight and tall, ——— For we're cat - tails - O In the". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

marsh-lands low, And we wear brown vel-vet jack-ets in the Fall. —

This system contains the third line of the song. The vocal melody concludes with the lyrics: "marsh-lands low, And we wear brown vel-vet jack-ets in the Fall. —". The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

13. Daisies.

Daintily.

1. Lit - tle Miss Dai - sy lives in the grass, Mer - ry lit - tle
2. Lit - tle Miss Dai - sy's cou - sin Sue, Lives next door as

P e leggiero.

flow - er - lass Her cap frills are as white as
cous - ins do But black - eyed Su - san's ver - y

snow She nods a greet - ing so and so.
gay And wears a yel - low cap al - way.

14. The Morning-Glory Bells.

Gaily.



Oh, the morn - ing - glo - ry bells are swing - ing, ring - ing,

p

swing - ing, ring - ing un - der my case - ment high.

Pur - ple bells and white ones, pink - ly blush - ing bright ones,

Peal-ing forth their mu-sic to the morn-ing sky. If you're peep-ing
Dew-drops shin-ing

Fine.

When the world is sleep-ing, You may catch them creep-ing up to
On the sat-in lin-ing, Ten-drils all a turn-ing as the

greet the sun, Fair-y bells a shak-ing, Twist-ed buds a-wak-ing,
chim-ing swells, Elf-in shapes a danc-ing, Through the leaves a glanc-ing,

Blos-soms all a quak-ing, Love-ly, ev-'ry one. Oh the
Sil-ver chimes en-tranc-ing, Morn-ing-glo-ry bells.

rit.

rit.

D.S. al fine

15. Milk weed Seeds.

Gracefully.

The milk - weed pods are ripe and brown, Wide o - pen are their

doors, And milk - seed ba - bies lie a - sleep Up - on the shin - ing

floors. Oh, wake and stretch your sat - in wings And spread them out to

dry, For ver-y soon the breeze will come And you will have to

rit.

Waltz tempo.

fly, Then fly a-way, milk - weed, milk - weed seeds,

p lightly.

Spread out your sat - in wings, _____ For you _____ and

all your sis - ter seeds Can fly like liv - ing

things. _____ Then fly a-way, milk - weed, milk - weed seeds,

Now your wings are dry, _____ Then have your play for

you _ must stay In the dark earth by and by. _____

16. Poppies.

Dreamily.

Sleep-y pop-pies, red and white, Why a nod-ding

pp rocking motion.

The first system of the musical score for '16. Poppies.' features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a half note, followed by quarter notes, and ends with a half note. The piano accompaniment consists of chords in the right hand and a continuous eighth-note pattern in the left hand. The lyrics 'Sleep-y pop-pies, red and white, Why a nod-ding' are written below the vocal line.

keep? You should wait un - til the night, E'er you nod to

p *mp*

The second system continues the musical score. The vocal line has a half note, a quarter note, and a half note. The piano accompaniment continues with chords and an eighth-note pattern. The lyrics 'keep? You should wait un - til the night, E'er you nod to' are written below the vocal line. Dynamic markings *p* and *mp* are present in the piano part.

sleep. Gold-en wheat-heads whis - per low Lul - la - bies so

pp

The third system continues the musical score. The vocal line has a half note, a quarter note, and a half note. The piano accompaniment continues with chords and an eighth-note pattern. The lyrics 'sleep. Gold-en wheat-heads whis - per low Lul - la - bies so' are written below the vocal line. A dynamic marking *pp* is present in the piano part.

sweet, Breezes rock you to and fro Downthere in the wheat.

The fourth system concludes the musical score. The vocal line has a half note, a quarter note, and a half note. The piano accompaniment continues with chords and an eighth-note pattern. The lyrics 'sweet, Breezes rock you to and fro Downthere in the wheat.' are written below the vocal line.

17. The Sweet-Pea Ladies.

Good

Daintily.

Sweet peas white, sweet peas pink, Sweet peas purple and shaded,

p

Nod their bon-net frills at me, Frills all fresh or faded. Oh,

mf

sweet pea la-dies, all in a row, How nice it must be to have bonnets that grow, And

rit.

p

rit.

*a tempo.**rall.*

then they all be - come you so, Sweet pea, sweet pea la - dies.

p a tempo.

p rall.

18. Water-Lilies.

Gaily.

0 - pen cups of daz - ling white, Shin - ing hearts of gold,

p

This system contains the first line of the song. The vocal melody is in G-flat major (three flats) and 2/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A piano (*p*) dynamic marking is present at the start of the piano part.

Like a treas - ure - chest un - locked, When the buds un - fold.

This system contains the second line of the song. The musical notation continues with the same key signature and time signature, maintaining the melodic and harmonic flow.

Strange to think your hid - den roots, Search - ing in the mud, Should

This system contains the third line of the song. The piano part includes a fermata over the final chord of the system.

find such pearl - y pet - als, For a wa - ter - li - ly bud.

This system contains the final line of the song. The piano part concludes with a final chord and a fermata.

Birds, Insects and Animals.

19. The Bobolink.

Sprightly.

The — bob - o - link is a jol - ly bird, And a

jol - ly bird is he. — A moth - er - o - link has this

bob - o - link, And his chick - y - o - links are three. The bob - o - link, he

wears a knob. All black and white is he, The moth-er - o-link has a

gown of brown And grey the ba - bies three, The bob - o-link has a

mer - ry song, A — mer - ry song has he, — But

when his ba - bies — try to sing They 'just say 'Chee! Chee! Chee!'

20. The Crow.

1. An — old black crow flew o'er the corn,
 2. The — crow grew brave and down he flew,
 3. Up — flew the crow that sum - mer morn,

"Caw! Caw!" said he. And — he was sad and
 "Caw! Caw!" said he. Then — side - wise looked. "And
 "Caw! Caw!" said he. "I — think I'll taste this

quite for-lorn who are you? juic - y corn,
 "Caw! Caw!" said he. For down be - low, the
 "Caw! Caw!" said he. The scare-crow an-swered
 "Caw! Caw!" said he. And aft - er that the

corn grew sweet, But he had not a bite to eat, He
not a word, He not so much as e - ven stirred, "You're
wise old bird, When - e'er the breeze the scare - crow stirred, Would

feared a scare-crow in the wheat, "Caw! Caw!" said he.
just a scare-crow, thought the bird, "Caw! Caw!" said he.
greet him with a pleas - ant word, "Caw! Caw!" said he.

21. Foreign Tongues.

The lit - tle dog says bow-wow-wow! The puss - y cat says

me - ow! The big cock crows while soft - ly lows The gen - tle boss - y cow.

22. The Frog.

Good

Allegretto.

1. If I were a lit - tle frog, frog, frog, And
 2. If I could jump so high, high, high, And

sat on a big round log, log, log, Out where the winds blow
 catch a buzz - ing fly, fly, fly, Out in the blaz - ing

cool, sun. Out where the winds blow cool, I'd
 Out in the blaz - ing sun, I'd

bask in the sun and I'd blink, blink, blink, But I can't say what I'd
 shut my eyes to a crack, crack, crack, I'd count the spots on my

think, think, think, If I fell in the big, black pool, If I,
back, back, back, And I'd jump in the pond for fun, And I'd

fell in the big black pool. } Now frog - gies all can
jump in the pond for fun.

swim you know, Which sim - pli - fies the mat - ter so, I'd

meno mosso. *a tempo.*
like to lie out on a log, If I were just a speck - led frog.

23. Hickory Dickory Dock.

Moderato.

Ding dong, Ding dong! Hark, 'tis the stroke of

mf

The first system of the musical score for 'Hickory Dickory Dock'. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The lyrics are 'Ding dong, Ding dong! Hark, 'tis the stroke of'. Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a mezzo-forte (*mf*) dynamic marking. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Grand - fa-ther's clock, Ding dong, Ding dong! Grave - ly it sings its

The second system of the musical score. The vocal line continues with the lyrics 'Grand - fa-ther's clock, Ding dong, Ding dong! Grave - ly it sings its'. The piano accompaniment continues with the same rhythmic pattern of chords and single notes.

slow tick tock, Tick tock! Ding dong! Tick tock! Ding dong!

The third system of the musical score. The vocal line concludes with the lyrics 'slow tick tock, Tick tock! Ding dong! Tick tock! Ding dong!'. The piano accompaniment continues with the same rhythmic pattern of chords and single notes.

Hark! _____ it is twelve o' - clock.

'Ssh! the mid - night chime, and si - lent lies the slum - bring house,

'Ssh! there's not a sound ex - cept the squeak - ing of a mouse.

Come wee mouse with coat of gray, Mad - am Cat has gone a way,

First system of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The lyrics are "Come and nib - ble, frisk and play, Come lit - tle creep - ing mouse". The piano accompaniment consists of two staves (treble and bass clef) with chords and single notes. The system ends with a double bar line and repeat signs.

Come and nib - ble, frisk and play, Come lit - tle creep - ing mouse

Second system of the musical score. The vocal line continues with the lyrics "Hick - o - ry Dick - o - ry Dock — The mouse ran up — the". The piano accompaniment features a prominent bass line with chords and single notes. The system ends with a double bar line and repeat signs.

Hick - o - ry Dick - o - ry Dock — The mouse ran up — the

Third system of the musical score. The vocal line continues with the lyrics "clock — The clock struck one, and down he ran,". The piano accompaniment continues with chords and single notes. The system ends with a double bar line and repeat signs.

clock — The clock struck one, and down he ran,

Fourth system of the musical score. The vocal line concludes with the lyrics "Hick - o - ry Dick - o - ry Dock!". The piano accompaniment features a final cadence with chords and single notes. The system ends with a double bar line and repeat signs.

Hick - o - ry Dick - o - ry Dock!

24. Night Moth.

Andante.

1. Oh, moth of the night, You love but the light,
 2. Oh, moth of the night, Your wings are so white,

p

Shim-mer-ing, shin-ing out there in the dark, And you and your sis-ters search
 Flut-ter-ing soft-ly the dark gar-den thro', The lamps and the lan-terns are

out ev-'ry spark, Oh, moth of the night, of the night. —
 shin-ing for you, Oh, moth of the night, of the night. —

p

25. Lady Bug.

Quietly.

Red and speck-led la - dy bug, Are your chil - dren safe and snug?

p

This system contains the first two staves of music. The vocal melody is on a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. A piano dynamic marking 'p' is placed below the first measure of the piano accompaniment.

Did you leave them ver - y well? La - dy bug, why wont you tell?

Fine.

This system contains the next two staves of music. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff. The system concludes with a double bar line and a 'Fine.' marking.

Tempo di Waltz.

Up and down this blade of grass, Pray why do you

This system contains the final two staves of music. The tempo changes to 'Tempo di Waltz', indicated by a 3/4 time signature. The vocal melody and piano accompaniment continue in this new tempo. The lyrics are written below the vocal staff.

roam? ——— Don't you think your chil - dren are Need - ing

you at home? ——— Now you stop and gen - tly wave

Feel - ers to and fro, ——— Hur - - ry and

make up your mind, It is time to go. ———

26. Lullaby.

Tenderly.

Sleep, lit - tle bird, in your down - y nest,

p

This system features a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The vocal line consists of a series of eighth and sixteenth notes. The piano accompaniment features flowing sixteenth-note patterns in both hands, with a dynamic marking of *p* (piano).

Sleep, lit - tle seed, in your pod,

This system continues the melody and accompaniment. The vocal line has a slight pause after 'pod,'. The piano accompaniment maintains its rhythmic flow.

Sleep, lit - tle worm, in your silk co - coon,

This system continues the melody and accompaniment. The vocal line has a slight pause after 'coon,'. The piano accompaniment maintains its rhythmic flow.

Seek the land of nod.

This system concludes the piece. The vocal line has a final note on 'nod.' followed by a rest. The piano accompaniment continues until the end of the system.

Close your eyes and for - get — a - while

The first system of the musical score is in G major (one sharp). The vocal line consists of a single melodic line with lyrics. The piano accompaniment is written for a grand piano, with both right and left hands. The right hand features flowing sixteenth-note patterns, while the left hand provides a steady bass line with eighth notes.

Frost and wind — and rain, —

The second system continues the musical piece. The vocal line has a longer note value for 'rain,'. The piano accompaniment maintains its rhythmic texture, with the right hand's sixteenth-note runs and the left hand's eighth-note accompaniment.

Sleep — un - til — the shin - ing sun

The third system continues the musical piece. The vocal line has a longer note value for 'un - til'. The piano accompaniment continues with its characteristic sixteenth-note patterns in the right hand and eighth-note accompaniment in the left hand.

Wak - ens you a - gain. —

The fourth system concludes the musical piece. The vocal line ends with a final note. The piano accompaniment also concludes with a final chord in the right hand and a sustained note in the left hand.

27. Awakening.

With motion.

Wake, lit-tle bird, and draw your head

The first system of the musical score for 'Awakening.' It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The time signature is 3/4. The vocal line begins with a quarter note 'Wake,' followed by eighth notes 'lit-tle bird,' and then a half note 'and draw your head' with a fermata over the final note. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

Out from be - neath your wing, —————

The second system of the musical score. The vocal line continues with a half note 'Out' followed by eighth notes 'from be - neath your wing,' and ends with a long horizontal line indicating a continuation of the melody. The piano accompaniment continues with similar harmonic support.

Shake your feath - ers in the sun,

The third system of the musical score. The vocal line begins with a half note 'Shake' followed by eighth notes 'your feath - ers in the sun,' and ends with a fermata over the final note. The piano accompaniment continues with similar harmonic support.

Sing, wee bird - ling, sing! _____

This system contains the first line of the song. The vocal melody is written on a single treble staff, featuring a half note 'Sing,' followed by a quarter note 'wee', a half note 'bird -', a quarter note 'ling,', and a half note 'sing!' with a long horizontal line indicating a continuation. The piano accompaniment is written on grand staves (treble and bass), with the right hand playing chords and the left hand playing a steady eighth-note bass line.

Spread your wings and do your best, Dear lit-tle

This system contains the second line of the song. The vocal melody continues on the treble staff with eighth notes for 'Spread your wings' and a half note for 'and do your best,', followed by a quarter note 'Dear' and a half note 'lit-tle' ending with a sharp sign. The piano accompaniment continues with similar chordal and bass line patterns.

bird, to fly, _____ Till we see you

This system contains the third line of the song. The vocal melody has a long horizontal line under 'fly,' before the quarter note 'Till', followed by a half note 'we' and a half note 'see you'. The piano accompaniment continues with the same rhythmic pattern.

like a speck In the big blue sky. _____

This system contains the fourth line of the song. The vocal melody consists of eighth notes for 'like a speck', a half note 'In the big', and a half note 'blue' followed by a quarter note 'sky.' and a long horizontal line. The piano accompaniment concludes with the same rhythmic pattern, ending on a final chord.

28. Mr. and Mrs. Sparrow.

Chatty.

Mis - tress Spar - row pert and perk - y, with your man - ners quick and

p leggiero.

jerk - y, Oh! you scold and sput - ter so! Hop - ping

in the gut - ter, O! Where - fore — Mis - tress

Spar - row? Sir Cock Spar - row your chit - chat - ter, Is a

p

bus - y nois - y clat - ter, And your dark era - vat and

col - lar Must have cost at - least a dol - lar.

Did they, Mis - ter Spar - row?

29. Milking Time.

Who is at the mead - ow bars, Soft - ly, soft - ly

The first system of the musical score for 'Milking Time' is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a vocal melody and a piano accompaniment. The vocal line begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and a dotted quarter note A4. The piano accompaniment consists of a treble and bass staff. The treble staff has a half note G4, a quarter note A4, and a half note G4. The bass staff has a half note G3, a quarter note A3, and a half note G3. The piano part includes a dynamic marking of *p* (piano) and a crescendo hairpin.

low - ing, When the sun is in the west, Slow - ly home-ward

The second system continues the melody. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with similar harmonic support, including a dynamic marking of *p* and a crescendo hairpin.

go - ing. Moo! Moo! Slow - ly home-ward

The third system concludes the piece. The vocal line features a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment provides harmonic support, with a dynamic marking of *p* and a crescendo hairpin.

go - ing; Bring the milk - ing - pail and stool, From the shad - ed

dai - ry cool, For the foam - ing milk is flow - ing, flow -

ing, Moo! Moo! Moo! Moo!

For the foam - ing milk is flow - ing, flow - ing.

30. The Pigeon.

Simply.

Musical notation for the first system. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "Lit - tle gray pig - eon with your pink, pink toes, What". The piano accompaniment is in grand staff (treble and bass clefs). The piano part begins with a *p* (piano) dynamic marking. The melody features a mix of eighth and quarter notes, with some rests.

Musical notation for the second system. The vocal line continues with the lyrics: "love - ly tints you wear, — Lit - tle gray pig - eon with your". The piano accompaniment continues with chords and moving lines in both hands. The melody in the vocal part includes a half note followed by a quarter note and a quarter rest.

Musical notation for the third system. The vocal line continues with the lyrics: "rain - bow breast, And your eyes like jew - els rare." The piano accompaniment features a more active bass line with eighth notes. The system concludes with a double bar line.

Musical notation for the fourth system. The vocal line continues with the lyrics: "Lit - tle gray pig - eon with your soft coo - coo, A". The piano accompaniment continues with a *p* (piano) dynamic marking. The system concludes with a double bar line.

low and ten - der call, — Lit - tle gray pig - eon your

mur - m'ring note Is the sweet - est one of all.

31. Piggie Wig and Piggie Wee.

Quaintly.

Pig - gy-wig and Pig - gy-wee Were lit - tle pigs to - geth - er, Said

Pig - gy-wig to: Pig - gy-wee, "Tis ver - y pleas - ant weath - er," Said

Pig - gy-wig to Pig - gy-wee, "I think 'tis time for din - ner, For

This system contains the first four measures of the song. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "Pig - gy-wig to Pig - gy-wee, 'I think 'tis time for din - ner, For".

tho' I'm not a big pig yet, I'm a hun-gry young be - gin - ner?"

This system contains the next four measures. The vocal melody continues in the treble clef. The piano accompaniment features a melodic line in the right hand and a more rhythmic bass line in the left hand. The lyrics are: "tho' I'm not a big pig yet, I'm a hun-gry young be - gin - ner?".

Ee - ee! squealed Pig - gy-wig, And Ee - ee! squealed the oth - er, For

This system contains the next four measures. The vocal melody is in the treble clef. The piano accompaniment includes a forte (*ff*) dynamic marking in the right hand. The lyrics are: "Ee - ee! squealed Pig - gy-wig, And Ee - ee! squealed the oth - er, For".

Pig - gy-wee pro - test-ed he Was as hun-gry as his broth - er.

This system contains the final four measures of the song. The vocal melody is in the treble clef. The piano accompaniment includes a piano (*p*) dynamic marking in the right hand. The lyrics are: "Pig - gy-wee pro - test-ed he Was as hun-gry as his broth - er."

32 The Wood-pecker.

Gracefully.

Oh, his pret - ty head is bril - liant red, His cloak is black and

white, And his home you'll see in a hol - low tree If you mark his rap - id

flight, Hr - r - r - r! he knocks all day, As he picks and pecks the

tree. Hr - r - r 'tis wood - peck - er gay, Such a bus - y bird is he.

The Family Relation.

33. The Language Lesson.

Gracefully.

When we wake up we say good - morn-ing, Good - morn-ing, Good -

p

This system contains the first four measures of the piece. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are 'When we wake up we say good - morn-ing, Good - morn-ing, Good -'. A piano dynamic marking 'p' is placed below the first measure of the piano part.

morn - ing. When we wake up we say good - morn - ing, To

This system contains measures five through eight. The vocal line continues with 'morn - ing. When we wake up we say good - morn - ing, To'. The piano accompaniment continues with chords and moving lines. The lyrics are 'morn - ing. When we wake up we say good - morn - ing, To'.

all the friends we meet. But if we lived a -
Were we in Ger - man -

mf

This system contains measures nine through twelve. The key signature changes to two sharps (F# and C#). The vocal line continues with 'all the friends we meet. But if we lived a -' and 'Were we in Ger - man -'. The piano accompaniment continues. A mezzo-forte dynamic marking 'mf' is placed below the piano part in the final measure.

cross the sea In La Belle France, you'd say to me. "Bon
y next day, Then "Gu - ten mor - gen?" you would say, Yes,

The first system of the musical score for 'La Belle France'. It features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

jour, mon cher a - mi, Bon jour, mon cher a - mi."
that is what you'd say, Yes, that is what you'd say.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal line.

34. Pussy.

Simply.

1. Puss - y has a co - zy home, A bas - ket in the barn; And
2. Moth - er Puss-y purrs and purrs As if to say, "You see These

The musical score for 'Pussy'. It is in 4/4 time with a key signature of two sharps (F# and C#). The score includes two verses of lyrics. The piano accompaniment is marked with a 'p' (piano) dynamic. The score is written for voice and piano.

there she keeps her kit - tens three All safe and snug from harm, Blue
 kit - tens are the pret - ti - est In all the world to me." And

eyes just o - pened to the light, Fur coat as soft as silk, And
 when she looks up in my face And ques - tions me with "mew"? I

p

ap - pe - tites all read - y for A sau - cer full of milk.
 could not have the heart to say They were not nice, could you?

35. Some Lullabys.

(For Finger Play.)

Not too slow.

Chickens. Oh, this is the lit-tle chick-en coop, Where the wee chicks go at
 Birds. Oh, this is the lit-tle swing-ing nest, In the tree-top up so
 Kittens. Oh, this is the bas-ket nice and round, And— pad-ded soft as

mf

night, Its roof a-slant for the pelt-ing rain, And its
 high, Where ba-by bird-ies— swing and rock, And—
 silk, Where ba-by kit-tens— frisk and play, And—

slats all snug and tight. And when the mother soft-ly clucks As their
 look at the bright blue sky. And when the mother soft-ly peeps As their
 drink the warm new milk. And when the mother soft-ly purrs To—

lul - la - by she sings, The lit - tle chicks go snug - gling in, And
 lul - la - by she sings, The lit - tle bird - lings snug - gle down, And
 hush their ba - by cries, They snug - gle in her soft, warm fur, And

hide be - neath her wings, And hide be - neath her wings. _____
 hide be - neath her wings, And hide be - neath her wings. _____
 close their ba - by eyes, And close their ba - by eyes. _____

Hush a - by - by and a cluck, cluck, cluck, My ba - bies, go to sleep, Oh,
 Hush a - by - by and a peep, peep, peep, My ba - bies, go to sleep, And
 Hush a - by - by and a purr, purr, purr, My ba - bies, go to sleep, Oh,

sleep and dream and wake a - gain When morn - ing sun - beams peep.
 sleep and dream and wake a - gain When morn - ing sun - beams peep.
 sleep and dream and wake a - gain When morn - ing sun - beams peep.

36. Christmas Carol.

Not too fast.

1. In a low - ly man - ger on the fra - grant hay,
 2. From the East the wise men jour - ney from a - far,
 3. Knelt in ad - o - ra - tion, of - fered gifts of gold,

Long a - go a ba - by with his moth - er lay, And she smil - ing held him
 Led a - cross the des - ert by a blaz - ing star, Came un - to the man - ger
 Of their long, long jour - ney and the star they told, While the sim - ple shep - herds

cra - dled on her arm, Long - ing there to keep him safe from ev - 'ry harm.
 where the ba - by lay, Cra - dled with his moth - er in the fra - grant hay.
 came to kneel and pray, Near the Christ - child's man - ger that first Christmas day.

37. Christmas Joys.

Joyfully.

First system of the musical score. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The lyrics are: "Hol - ly wreaths are shin - ing, — Christ-mas bells are". The piano accompaniment consists of two staves (treble and bass clef). The piano part begins with the instruction *p staccato.* The melody in the piano part is simple, using quarter and eighth notes.

Second system of the musical score. The vocal line continues with the lyrics: "chim - ing, And car - ols float - ing on the air, With a". The piano accompaniment continues with the same simple melody. The piano part includes a fermata over the final measure of the system.

Third system of the musical score. The vocal line concludes with the lyrics: "tra - la - la, and a tra - la - la, And Christ-mas kind - ness". The piano accompaniment continues with the same simple melody. The piano part includes a fermata over the final measure of the system. The dynamic marking *mf* (mezzo-forte) is present at the beginning of the system, and *p* (piano) is present at the end of the system.

ev - 'ry-where, With a tra - la - la - la - la! There's frolic and fun and

Christ - mas mirth, And blaz - ing logs up - on the hearth; With

Christmas can - dles shin - ing, And a tra - la - la! And a tra - la - la! And

Christmas bells a chim - ing, With a tra - la - la - la - la.

38. Christmas Secrets.

Moderato.

1. The air is full of mys-ter-y, and
 2. Then San - ta Claus will fly a-round with

pp

se - crets are a - wing, And if you hap - pen on one,
 heav - y lad-en sleigh, And down the chim-neys has - ten

don't you tell a sin - gle thing, And per - haps we've some-thing hid - ing for each
 in his u - sual hap - py way, Oh, he brings such loads of pres-ents to the

loved one dear, For Christ - mas day is com - ing and will
 chil - dren dear, And Christ - mas day is com - ing and he'll

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff.

gaily.

soon be here. Tra - la - la - la - la - la - la, Tra - la - la - la - la - la, For
 soon be here. Tra - la - la - la - la - la - la, Tra - la - la - la - la - la, For

leggiere.

This system contains the next two staves. The vocal line continues with a melodic flourish. The piano accompaniment features a light, rhythmic pattern. The tempo/mood instruction 'leggiere.' is written below the piano staff.

Chr - mas day is com - ing and will soon be here.
 San - ta Claus is com - ing and will soon be here.

This system contains the final two staves of the musical score. The vocal line concludes with a final note. The piano accompaniment ends with a sustained chord. The lyrics are written below the vocal staff.

39. The New Year.

Gladly.

1. Christ - mas joys are o - ver, New Year's day is past,
2. Pa - ges white and spot - less, as a drift of snow,

mf

And we glad-ly greet you, lit - tle friends, at last; We have had our frolic, we have
We will see what progress Eas-ter - tide may show. Let us work and stud-y, let us

had our play, — Let's be-gin our les-sons with a will to - day.
play and sing, — And we'll see what good things this New Year will bring

40. The First Thanksgiving Day.

1. The gold - en grain was gath - ered all, The
 2. The In - dians came to show good will, To
 3. Oh, man - yā day has passed since then, But

maize, the nuts and the fruits of Fall, When our Pil - grim fa - thers
 smoke peace pipes and for - get to kill, And the Pil - grims prayed to
 when the year rolls a - round a - gain To this day of feast in the

gave a feast Of — thanks for the care of man and beast,
 God a - bove, Gave thanks for His mer - cy and His love, That
 gold - en Fall, Let us give thanks for our mer - cies all,

first Thanks-giv-ing Day, That first Thanks-giv-ing Day.

41. Valentines.

Good

Gaily and rather lively.

Saint Val-en-tine's Day will soon be here, So help me now to

plan Some val-en-tines for loved ones dear, Sent by the let-ter-

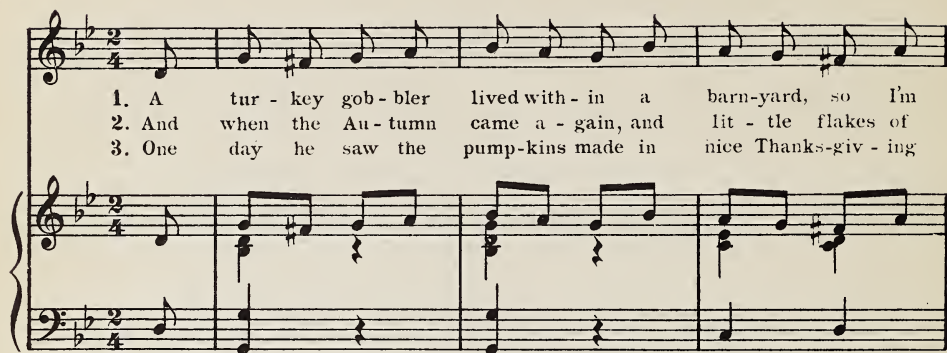
man. Some pa-per lace the page to grace, A pret-ty verse or

two. And ar - rows fleet and nose - gays sweet, For - get - me - nts of

blue, — A string of hearts and brok - en darts, And lit - tle love-knots

true, 'Tis thus I send, my dear-est friend, A val - en-tine to you.

42. Why Mr. Gobbler changed his tune.



1. A tur - key gob - bler lived with - in a barn-yard, so I'm
 2. And when the Au - tumn came a - gain, and lit - tle flakes of
 3. One day he saw the pump-kins made in nice Thanks-giv - ing



told, And wished the oth - er fowl to think him ver - y brave and
 snow Be - gan to flit and scur - ry when the cold Northwind did
 pies, A thought of won-drous cun - ning dawned up - on this gob - bler



bold, So he spread his tail in - to a fan and strut-ted up the
 blow, This — tur - key gob - bler, plump and proud, he sang the same old
 wise, He — hid him in a cor - ner with his head be - neath his

walk And ev-'ry now and then this tur-key gob-ble would talk:
 tune That he had been a sing-ing since the ver-y first of June:
 wing, And had you stopped to lis-ten there you might have heard him sing:

Refrain: 1st & 2^d verses.

Gob - ble - gob - ble - gob - ble - gob - ble! Gob - ble - gob - ble - gob - ble - gob - ble!

pp(In strict time.)

Pray just look at me. Gob - ble - gob - ble - gob - ble - gob - ble!

Gob - ble - gob - ble - gob - ble - gob - ble! Who more fine could be.

Refrain for 3d Verse.

Gob - ble - gob - ble - gob - ble - gob - ble! Gob - ble - gob - ble - gob - ble - gob - ble!

pp (dolefully.)

Don't you look at me. Gob - ble - gob - ble - gob - ble - gob - ble!

Gob - ble gob - ble - gob - ble! I'm thin as I can be.

Trades and Occupations.

43. The Postman.

In the rain or in the sun-shine, In the win-ter through the

con pedale.

snow, On his round the bus-y post-man, With his let-ter bag must go Mis-ter

Post-man, Mis-ter Post-man, You have brought us one, two, three. There's a

big one, There's a wee one, Oh, I hope it is for me!

44. Sweeping and Dusting.

March tempo.

1. Don your cap and a - pron, Take your will - ing broom,
2. Now the sweep-ing's o - ver, We will dust the room,

O - pen all the win - dows In the dust - y room;
Wipe off ev - 'ry dust - speck, Brought forth by the broom;

Move the chairs and ta - bles, Cov - er all the books,
Put the chairs and ta - bles, Each in prop - er place,

Sweep in all the cor - ners, Dust in all the nooks.
Till the room is smil - ing, With its wont - ed grace.

(With a big motion.)



45. The Electric Light.

Moderato.

1. A big and bright e - lee - tric light Lived
 2. One night, when he a - woke, he saw A -
 3. But high and high - er in the heavens The

up in a tow - er tall, All day he seemed a globe of
 cross — the heav - ens high, A shin - ing ball that hung a -
 bold — new com - er swung. Un - til a - bove the tow - er

glass, All night a glow - ing ball; And
 gainst The az - ure e - v'ning sky. This
 tall The sil - ver cir - cle hung. The

birds flew by, and fleec - y clouds Came float - ing o'er his
filled him with a great sur - prise, "Up - on my word," said
light be - low seemed dim and pale, The night it shone like

head, — He slept by day and glowed by night When the
he, — "He thinks him - self as big as I, Who
noon, — "I send you greet - ing, friend," said he, "Are

1st & 2d verse. world was all a - bed.
can this fel - low be?"

Last verse. you the La - dy Moon?"

46. The Flagman.

Moderato.

In a round lit - tle house by the shin - ing track, A -

lone by night and day, The — care - ful — watch - man —

ev - er stands To guard the cross - ing way. The gates he lifts, or

lets them down, As trains go rush - ing by; At —

The first system of the musical score. The vocal line (treble clef) has a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "lets them down, As trains go rush - ing by; At —". The piano accompaniment (grand staff) features chords and single notes in the right hand and a bass line in the left hand.

night the ru - by — lan - terns shine, By day the red flags fly.

The second system of the musical score. The vocal line continues with the lyrics "night the ru - by — lan - terns shine, By day the red flags fly.". The piano accompaniment continues with similar harmonic support.

più mosso accel.
Ding, ding,ding, ding, ding, ding,ding, ding, Oh, look out! Be - ware!

mf più mosso accel.

The third system of the musical score. It begins with the tempo marking *più mosso accel.*. The vocal line has the lyrics "Ding, ding,ding, ding, ding, ding,ding, ding, Oh, look out! Be - ware!". The piano accompaniment features a rhythmic pattern of eighth notes with accents, marked *mf più mosso accel.*

Ding, ding,ding, ding, ding, ding,ding, ding, Pray you have a care.

The first system of the musical score is in G major (one sharp). The vocal line consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with accents marked over the notes.

Ding, ding,ding, ding, ding, ding,ding, ding, Sound a-larm a - gain,

The second system continues the melody. The vocal line has quarter notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3. The piano accompaniment maintains the rhythmic pattern, with some chords in the right hand becoming more complex.

Ding, ding,ding, ding, ding, ding,ding, ding, See, here comes the train.

The third system concludes the piece. The vocal line has quarter notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3. The piano accompaniment features a final cadence with sustained chords in the right hand and a steady bass line in the left hand.

47. The Ragman.

Moderato.

1. Rum-bling down the al-leys, Driv-ing through the street, A-ny day the
 2. Give him all the piec-es, All the scraps and rags, All the emp-ty
 3. For your scraps of i-ron, Pen-nies he will pay, Noth-ing need be

p

rit. ad lib.

rag-man You may chance to meet. Rags, old iron! Rags, old iron!
 bot-tles, All the sacks and bags. }
 wast-ed, Noth-ing thrown a-way. }

colla voce.

a tempo.

rit.

a tempo.

Hear the rag-man say, Rags, old iron! Rags, old iron! As he drives this way.

a tempo.

colla voce.

a tempo.

48. The Mill.

Not too slow.

1. Down by the wa - ter stands the mill, And the
2. The hop - per drinks the gold - en grain And —

p

The musical score for 'The Mill' is in 4/4 time. The first system shows the vocal melody and piano accompaniment. The piano part begins with a piano (*p*) dynamic. The melody is in B-flat major, with a key signature of two flats. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

wheel turns round and round; The foam - ing wa - ter
whirr the mill stones go, Un - til at last we

The second system continues the melody and piano accompaniment. The piano part maintains the same rhythmic pattern, with the right hand playing chords and the left hand playing a steady eighth-note bass line.

churns and churns As the wheat to flour is ground. } Oh, the
see the flour As — white as driv - en snow. }

The third system concludes the piece. The piano part features a final chord in the right hand and a descending eighth-note line in the left hand. The melody ends with a half note. The piano part concludes with a final chord in the right hand and a descending eighth-note line in the left hand.

mill - stones turn - ing, And the wa - ters churn - ing, And the

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, Bb4, and A4 in the first measure, and half notes G4, F4, and E4 in the second measure. The piano accompaniment (grand staff) features a right hand with a series of chords and a left hand with a simple bass line. The key signature has two flats (B-flat major), and the time signature is common time (C).

bubbles laugh and gur-gle as they dance down hill, Oh, the mill-er's dust-y, but his

The second system of the musical score. The vocal line continues with quarter notes D4, C4, Bb3, and A3 in the first measure, followed by a half note G3 and a quarter note F#3 in the second measure. The piano accompaniment includes a right hand with chords and a left hand with a simple bass line. The key signature remains B-flat major, and the time signature is common time.

voice rings lust - y, As he grinds the flour in the old, old mill.

The third system of the musical score. The vocal line continues with quarter notes E3, D3, C3, and Bb2 in the first measure, followed by half notes A2 and G2 in the second measure. The piano accompaniment includes a right hand with chords and a left hand with a simple bass line. The key signature remains B-flat major, and the time signature is common time.

49. The Street Car.

With life.

1. If on the street you chance to meet a car bound for the cit - y, To
 2. With - in you find folk cross or kind, the fat man with his pa - per, The

mf *leggero.*

This system contains the first two lines of the song. The vocal melody is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The first line of music is marked *mf* and the second line is marked *leggero.*

walk - ing go so far and slow would sure - ly be a pit - y. So
 la - dy neat, the ba - by sweet, the boy who cuts a ca - per. The

This system contains the third and fourth lines of the song. The musical notation continues from the first system, maintaining the same key signature and time signature.

take the car and ride a - far past all the shops and peo - ple, While
 lit - tle girls with pret - ty curls, the wom - an with a bas - ket, And

This system contains the fifth and sixth lines of the song. The musical notation continues from the previous systems, maintaining the same key signature and time signature.

rings the gong-ding-dong, ding-dong, like church bells in a stee - ple.
each his fare holds out with care, when - e'er the guard shall ask it.

Dong, dong! ding - ding - dong! Look - out! Have a care!

Dong, dong! ding - ding - dong! Clear the track out there!

50. The Telephone.

Moderato.

1. Hel - lo, Cen-tral! Hel-lo, Cen-tral! Give me the Gro - cery Store, For we're
 2. Hel - lo, Cen-tral! Hel-lo, Cen-tral! Give me the Butch-er's shop, For we

out of flour, and with - in an hour I wish to have some more. Hel -
 want to eat some ten-der meat, I want the Butch - er's shop. Hel -

(Tempo as before.)

lo, Mis - ter Gro - cery - man! Send me some thing nice,
 lo, Mis - ter Butch - er - man! Have you a - ny fish?

Crack - ers and a piece of cheese, and a pound of rice.
Gold - en sal - mon, perch and trout; Such a dain - ty dish!

Send some let - tuce crisp and green, sug - ar, spice and flour;
Ba - con, just the prop - er kind for to friz - zle brown;

Mis - ter Gro - cery - man, be sure you send them in an hour.
Mis - ter Butch - er - man, be sure you write my or - der down.

51. The Telegraph.

Allegretto.

1. Click - a - tick - a - tick, sang the tel - e - graph wires, And a
 2. Click - a - tick - a - tick, hur - ry up, be quick, And a

click - a - tick - a - tick - tick - tick, And speed - ing o'er the wait - ing wires, His
 click - a - tick - a - tick - tick - tick, And far a - bove on stur - dy poles, The

tones rang sharp and quick; For man - y a tale had he to tell, To peo - ple far a -
 clus - tring wires hang thick, And swift - ly o'er all that shin - ing path, Go all the lov - ing

way, And be the mes - sage sad or glad, He sang his song all day.
 words, A fly - ing hith - er, thith - er, like A flock of lit - tle birds.

The musical score is written for voice and piano. It features a melody line with lyrics and a piano accompaniment. The tempo is marked 'Allegretto'. The key signature has one flat (B-flat). The time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano line. The lyrics are written below the vocal line. The piano accompaniment includes chords and melodic lines in both hands.

Action Songs.

52. Boating.

1. The lit - tle stream goes laugh - ing by, As tho' it wished to
2. 'I'll show you where the li - ly - cups Are shin - ing pearl - y

say, white, 'Oh, why not come and bring your boat And have a row to -
I'll show you where the lit - tle fish All go to sleep at

day? Come dip your oars and see them flash, When lift - ed to the
night; I'll show you where the cat - tails stand, And wav - ing rush - es

sun, Oh, come a-way with me to-day, For boat-ting is such
play, Oh, why not come and bring your boat, And have a row to-

This system contains the first line of the song. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics are: "sun, Oh, come a-way with me to-day, For boat-ting is such play, Oh, why not come and bring your boat, And have a row to-".

fun." Then pull a-way, pull a-way, Light-ly we row,
day." *with rocking motion.*

This system contains the second line of the song. It includes a key signature change to one flat (B-flat) and a time signature change to 6/8. The lyrics are: "fun." Then pull a-way, pull a-way, Light-ly we row, day." with rocking motion.

Pull a-way, pull a-way, Boat-ting we go. Then pull a-way, pull a-way,

This system contains the third line of the song. The key signature remains one flat (B-flat) and the time signature is 6/8. The lyrics are: "Pull a-way, pull a-way, Boat-ting we go. Then pull a-way, pull a-way,".

Light-ly we row, Pull a-way, pull a-way, Boat-ting we go.

This system contains the fourth line of the song. The key signature remains one flat (B-flat) and the time signature is 6/8. The lyrics are: "Light-ly we row, Pull a-way, pull a-way, Boat-ting we go."

53. Feather Game.

NOTE.— When the song is finished the piano repeats the music of the refrain while the children blow a feather dropped into the circle, trying to see how long they can keep it suspended in mid-air.

Moderato.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The lyrics are written below the vocal line.

System 1:

Toss a feath-er in the air, Then blow, then blow,

System 2:

See how long you'll keep it there, Then blow, then blow. Like a bird now see it

System 3:

fly, Up and up and up so high, 'Twill come drifting by and by, Then blow, then blow.

54. Boating.

No. 2.

Quietly.

1. See the rip-ples in the wa-ter as we gen-tly float Down the
 2. Oh, our oars flash in the sun-shine as they soft-ly dip, And a -

with a (Rocking motion.)

li - ly - pad - ded riv - er in our ti - ny boat. Oh, the
 long the si - lent cur - rent now we gen - tly slip. Oh, the

rip-ples in the shal-lows play, And bend-ing wil - lows swing and sway, As we're
 li - ly - cups are ly - ing there A - shine with gold and jew - els rare, And our

row - ing down the riv - er in our ti - ny boat. Then
 oars flash in the sun-shine as they soft - ly dip.

Sturdy swing.

pull, lads, pull a-way! Our dip-ping oars we'll swing, — As we

Tempo faster.

boat-ing go for a jol-ly row, A boat-ing song we'll sing; — Then

pull, lads, pull a-way, Our dripping oars we'll swing, — As we

boat-ing go for a jol-ly row, A boat-ing song we'll sing. —

55. The Ball.

Lively.

Oh, who would - n't be a bound - ing ball and

f *sempre staccato.*

go biff-bang! 'Gainst the wall, 'Gainst the wall, If you

p

want to go a fly - ing high or low sping - spang! Be a

p

ball! Be a ball! For it's fun to trav-el fleet-ly, and it's

fun to trav-el fast, And it's fun to see the tree tops seem to

go a' skim-ming past; And if you want a jump when you ar -

rive at last, Be a ball! Be a ball!

56. Bubbles.

Lightly.

1. Did you ev-er blow a bub-ble, A glo-rious, gleam-ing
 2. Did you ev-er see the fair-y, Slen-der, dain-ty, light and

p *leggiero.*

bub-ble, An o-pal-es-cent bub-ble Full of col-or bright and
 air-y, With a-gile steps and war-y, As he paints the bub-bles

gay? Did you watch it float-ing light-ly, All its gos-smer threads drawn
 fair; All his col-ors from the rain-bow, That is why they glint and

tight-ly, All its col-ors shin-ing bright-ly, As the breez-es with it play. Blow
gleam so, That is why he is so spry-^o, Paint-ing bub-bles in the air

soft-ly, Blow light-ly, - Then quick-ly shake them free, Soft col-ors Gleam

p

bright-ly, A won-der ball you see. Blow soft-ly, Blow light-ly,

mf

Then quick-ly shake them free, Soft col-ors Gleam brightly, A wonder ball you see.

57. Salute to the Flag.

(Marching Song.)

NOTE.. It is suggested that one be appointed color-bearer to stand in a conspicuous place while the rest march by, saluting the flag as they pass.

Steady rhythm.

Oh, bring the fife and bring the drum, And
Then fling the col - ors high in air, Sa -

p *mf*

This system contains the first musical staff with a treble clef and a key signature of two flats (Bb, Eb). The time signature is 6/8. The melody begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment starts with a piano (*p*) dynamic, featuring chords and eighth notes. A mezzo-forte (*mf*) dynamic appears later in the system.

bring the col - ors too, — The ban - ner with the stars and stripes, The
lute with shout and song; — The white it stands for pu - ri - ty, The

This system continues the melody and piano accompaniment. The piano part features a prominent chordal texture with some sustained notes.

red, the white, and blue. — Then roll the drum and shrill the fife, And
red for cour - age strong, — The stars that glit - ter there a - loft, In

This system continues the melody and piano accompaniment. The piano part maintains the chordal texture with some melodic movement in the bass line.

let the ban - ner fly, — We'll all sa - lute our bon - ny flag, As
field of az - ure blue, — A mes - sage bear of loy - al - ty, To

f

This system concludes the piece. The melody ends with a half note. The piano part features a forte (*f*) dynamic, with a final chordal cadence.

we go march-ing by. So we go march - ing like sol-diers
ever - y heart that's true.

true, Hail to our ban - ner red, white, and

blue, May the flag for - ev - er wave, O'er a na - tion free and

brave, So we go march - ing like sol-diers true.

58. Prism Game.

NOTE.. Three children are chosen for the prism and form a triangle with clasped and uplifted hands. Each of the other children is given a scarf of some primary color and they march under the uplifted hands after the manner of "London Bridge." As they emerge on the other side they skip about fluttering the scarfs and at the end they can be grouped in the order of the rainbow colors.

Waltz tempo.

Three shin-ing sides of glass have I, A prism _____

in the sun, _____ And when a sun-beam flash-es

by, Right thro' me he may run. _____ See flit-ting

yon-der up on the wall, Go all the col - ors bright, — For when the

sun-beams thro' me shall fall, Col-or birds take their flight. —

59. A Set of Games.

NOTE.. These games are intended to develop the senses of sight and hearing, and also knowledge of direction. The first verse is to be used to form the circle in any case.

Come chil-dren, clasp your neigh-bor's hands, And form a cir-cle here, As

round as seems the big full moon, Which some-times doth ap - pear. (For ear) Come, (For eye) Come, (For direction) Come,

Ma - ry, close your eyes and stand With - in the cir - cling ring, Now
Ma - ry, stand with - in the ring, At col - or search we'll play, That
Ma - ry, stand with - in the ring, And let your point - er show From

lis - ten care - ful - ly and tell Which of your friends doth sing.
col - or you must show us which We name to you to - day.
which di - rec - tion do you think The { bold North Wind, soft South Wind, wild West Wind, wet East Wind } will blow.

Note. Mary stands with closed eyes while the ring circle about her, a child designated by the teacher sings and Mary guesses who sang.

60. The Swing.

Quietly

Out in the gar - den hangs the swing, Be - neath the ma - ple

p

This system contains the first three measures of the song. The vocal melody is in G major, 4/4 time, starting with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

tree, ————— There mer - ry shouts and laugh - ter ring, We're

This system contains measures 4 through 6. The vocal melody continues with a half note D5, followed by quarter notes C5, B4, and A4. The piano accompaniment maintains the same rhythmic pattern.

gay as gay can be. ————— We sweep up to'ards the

This system contains measures 7 through 9. The vocal melody concludes with a half note G4. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

blue, blue sky, Then quick - ly down we go, ——— We

feel like lit - tle birds that fly, When swing - ing high and low.

Swing high, swing low, Up — and

down we go, ——— We — touch the leaves of the

★ Take a full swing with both arms regarding carefully the ritard at the close.

ma - ple trees, As we're swing - ing to and fro.

Oh, swing high, swing low,

Like lit - tle birds we fly, Then gen - tly sway the

while we play At let - ting the "old cat die."

rit. *pp*

61. The Stepping Stones.

Quietly.

1. Three big white step - ping stones o - ver the brook,
 2. Swift - ly the brook-let goes, mur - mur - ing by,

pp murmuring.

The musical score for the first system is in G major (one sharp) and 6/8 time. It features a vocal melody on a treble staff and a piano accompaniment on grand staves. The piano part includes a 'murmuring' effect in the right hand and a steady bass line in the left hand.

One, two, step, step, In - to the depths of the
 One, two, step, step, Swept by the wings of the

The second system continues the vocal melody and piano accompaniment. The piano part maintains the 'murmuring' texture in the right hand and the steady bass line in the left hand.

clear wa - ter look, One, two, step, step.
 blue drag - on - fly, One, two, step, step.

The third system concludes the piece. The vocal melody ends with a final note, and the piano accompaniment provides a concluding harmonic support.

Bright eyes look up at you laugh-ing with fun, O - ver the step-pingstones
Hid in the pool is a big speck-led trout, Watch - ing the drag-on-fly

p

light - ly you run, All the white path - way a -
dart - ing a - bout, We'll cross the stones and per -

shine in the sun, Step, step, step.
haps he'll come out, Step, step, step.

62. The Top.

Not too fast.

Spin - ning top, light - ly spin,

p with a humming effect.

Ev - er whirl - ing, ev - er twirl - ing, Round, round,

on the ground Spin - ning, spin - ning - 0.

no ritard.

While you thus on tip - toe stand, Whirl - ing here be -

The first system of the musical score is in D major (two sharps). The vocal line consists of eighth and quarter notes. The piano accompaniment features a continuous eighth-note pattern in the right hand and a simple bass line in the left hand.

neath my hand, Can you stop, spin - ning top,

The second system continues the melody and accompaniment. The piano part maintains its rhythmic pattern, with the right hand playing eighth notes and the left hand providing harmonic support with quarter notes.

While you're spin - ning — O? —

rit molto. ***f***

The third system concludes the phrase. The vocal line has a long note followed by a rest. The piano accompaniment ends with a deceleration marking (*rit molto.*) and a forte dynamic (***f***) indicated by a hairpin and the letter *f*.

63. Good-bye.

Good

Simply

1. The hours have sped on gold - en wings, While
 2. And now the hap - py day is done, So

p

This system contains the first two staves of the musical score. The vocal melody is in the treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are written below the vocal staff. A piano dynamic marking (*p*) is placed below the first piano staff.

in the cir - cle here. We've worked and sung and
 fast the mo - ments fly. Un - til an - oth - er

This system contains the second two staves of the musical score. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The lyrics are written below the vocal staff.

gai - ly played With all the chil - dren dear.
 morn - ing dawns, Dear lit - tle friends, Good - bye!

This system contains the final two staves of the musical score. The vocal melody concludes in the treble clef, and the piano accompaniment concludes in the grand staff. The lyrics are written below the vocal staff.

1871

1872

1873

1874



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1863-1921

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